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to a mayor, and it is conceivable that in the troublesome ending: "duryng youre mayralte," the last word has been generalized to a synonym of *reign*. The royal use of the possessive in the final couplet, ("in oure absens,") lends color to this interpretation, although this couplet has, as Miss Adams notes, been added in a later hand.

The suggestion of strife lately over, which is found in the reference to the coming of spring after winter, and is made more specific in such phrases as "Eschewyng Ryot," and "all Odious Rancoure be rasyd from you sone," seems to point to more than a petty civic brawl, or even bloodless hard-feeling. The salt of Wisdom, which has the purifying power of cleansing the wormwood from the "waters that were absinthius"—and by which "ys swagyed all oure distress"—will be given to the ruler whom the speaker addresses. Unfortunately we have not all the texts of the speeches with which Henry VII was welcomed on his progress through York, Worcester, Hereford, Gloucester, and Bristol after the Battle of Bosworth Field in 1486; but there were many pageants exhibited on this trip,<sup>3</sup> and these verses may well have been spoken then. Is it too much to suggest that the troublesome phrase "your mayoralty" was inserted by the poet as a hint that the king was dependent on the good-will of his people, and that if he lost this, he might follow his predecessor Richard III?

The fact that the ms. is written in a hand of the early sixteenth century need not bar out the possibility that the show of which it is a fragment took place earlier.

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#### DID BRYANT TRANSLATE HEREDIA'S ODE TO NIAGARA?

The ode to Niagara written by the Cuban poet José María Heredia (1803-1839) is probably the finest poem that has ever been inspired by the famous water-fall. It is well known that this ode was published in the *Poesías de José María Heredia*, N. Y., 1825, and that the poet revised it and republished it in the *Poesías de José María Heredia*, Toluca (México), 1832. The majority of literary critics prefer the primitive version of the poem to the revised one. Thus, Menéndez y Pelayo gives the primitive version of *Niágara* in his *Antología de poetas hispano-americanos*, vol. II, Madrid, 1893; and Fitzmaurice-Kelly also chooses this version for *The Oxford Book of Spanish Verse*, Oxford, 1913. Zerolo, however, chose the revised version of the poem for the *Poesías líricas de José María Heredia con prólogo de Elías Zerolo*, París, Garnier, 1893.

<sup>3</sup> Cf. Leland, *Collectanea*, iv; Hall; Grafton; Raine, *A Volume of English Miscellanies* (Surtees Society Publ., 1890); and *English Pageantry*, I, 157 ff. for accounts of this progress.

Recently I was reading the English metrical translation of this poem which has been attributed to William Cullen Bryant (this is easily accessible in Dr. Alfred Coester's valuable *Literary History of Spanish America*, New York, Macmillan, 1916), and I was curious to see which of the two versions Bryant chose for translation. A comparison of the translation with the two Spanish texts showed at once that the English follows the primitive edition. The question then arose whether Bryant chose the earlier edition because he preferred it, or made the translation before the poem was republished in revised form.

In an effort to discover the date of the first appearance of the translation I examined several collections of Bryant's poetical works and was puzzled by the fact that they did not contain *Niágara*. In answer to an inquiry, Dr. Axel Moth of the New York Public Library wrote me as follows: "One of my assistants has examined twenty-five editions of Bryant's works without finding the translation of Heredia's verses to Niagara."

In the meantime my colleague Professor Frank C. Senour called my attention to a volume he had in his private library, entitled *The Poets and Poetry of Europe by Henry W. Longfellow*, Philadelphia, Carey and Hart, 1845. This volume (pages 728-729) contains the English metrical translation of Heredia's *Niágara* which is attributed to Bryant, but Bryant's name does not appear. The name of the translator is not given. In the *Contents* it is stated that the verses were taken from the *United States Review and Literary Gazette*, but the number of the review is not given. Mr. C. K. Jones and Mr. F. S. Hellman of the Library of Congress were good enough to have a search of the *United States Review* made for me, and the translation of *Niágara* was found in the issue of January, 1827, volume 1, pages 283-286, but without signature. It is found in the department of the *Review* that is entitled "Original Poetry," and it is the only poem in this department that is unsigned. Those that were done by Bryant have the signature B. The editors of the review were W. C. Bryant and Charles Folsom.

The name of the translator is not given, but someone has written on the margin of the review, with a pencil, "Bryant and somebody else." The Library has a duplicate copy of this number of the review, and on the margin of the duplicate copy someone has written, also with a pencil, "Part of it translated by W. C. Bryant."

This find made one point clear, namely that the translator did not choose the primitive version of Heredia's *Niágara* because he preferred it, but because there was at that time no other version in existence. The English translation was published two years after the Spanish poem first appeared, and five years before the revised version was published in Mexico.

But no answer was given to the question as to who made the English translation of the poem. If Bryant made all of it or any

part of it, he thought best for some reason not to attach his name to it or to include it in his published works. And when Longfellow made the anthology that is mentioned above, he did not attribute to Bryant the translation of *Niágara*.

The first time that Bryant's name appears in print as the translator of *Niágara* is, so far as I know, in Mrs. Gertrude (Fairfield) Vingut's *Selections from the Best Spanish Poets* [Translations], New York, F. J. Vingut, 1856.

When Mr. Godwin collected and published William Cullen Bryant's works, he did not include the translation of *Niágara*, and yet most people who are acquainted with this translation attribute it to Bryant. I do not know why this is so, unless there was an oral tradition to that effect, or it was assumed that Bryant made the translation because he was an editor of the review in which the translation first appeared. But thus far I have not found any valid evidence whatever that Bryant ever translated Heredia's ode to Niagara.

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### THE THEME "LIFE IS A DREAM"

The two quotations given below may be added to the great number of occurrences of this theme cited in Farinelli's monumental work, *La Vita è un Sogno* (1916, 2 vols.). The first passage occurs in Gil Vicente's *Auto da Barca do Purgatorio*, being the first speech of the *Anjo* in the play.

Quem quer ir ó Paraizo?  
 Á glória, á glória, senhores!  
 Oh que noite pera isso!  
 Quão prestes, quão improviso  
 Sois celestes moradores!  
 Avia-e-vos, e partir;  
 Que vossa vida he sonhar,  
 E a morte he despertar  
 Pera nunca mais dormir,  
 Nem acordar.

Gil Vicente, *Obras*, Lisbon, 1843, I, 247-248.

The next quotation is a part of the *introito* of Diego Sánchez de Badajoz's *Farsa de Santa Susaña*. The *introito*, like all those of Diego Sánchez, is recited by a *pastor*. This is one of the rare philosophical *introitos* of the extant plays of the period.

After developing the idea that God causes our being, the *pastor* continues:

Estos cuerpos en que andamos  
 Mos hacen estar en calmas,  
 Que aun no entienden nuestras almas